

**Allegro**

Subdominant chord is too unstable for this function

Original Violin

Original Viola

Original Violoncello

Motif ornamented to provide greater individuality

Violin in higher register for contrast & clarity

Violin

Viola

Violoncello

All parts in unison for first 4 bars

6

Vln.

Vla.

Vc.

Cadential ornament

Re-statement of theme up an octave for contrast

Decoration of cadence using motif

'Cello in antiphony

This is a good rhythmic device which renews interest.

12

Vln.

Vla.

Vc.

*fp*

*fp*

*fp*

I could have used the same rhythm again here, but have simplified it for contrast

The viola briefly gets some melody here. Some independance of parts is important to maintain interest.

Vln.

Vla.

Vc.

*f*

*fp*

*fp*

We have now moved to E major which is the dominant of A, the key of the dominant of the home key of the piece. This is known as a 'secondary dominant'

Because the second subject is in A, E-A is a natural chord progression (V-I) to the key area of the new subject. This note is the 'medial caesura'.

This isn't great voice-leading as the parts jump about together. The awkward chord progression doesn't help either

18

Vln.

Vla.

Vc.

*f*

*f*

A common type of classical-era accompaniment is used here.

This next passage is entirely my own, but uses the same material. It is a mini-development of the music heard so far, leading towards the next tonic cadence.

Vln.

Vla.

Vc.

*f*

Viola and cello keep moving to avoid the violin's held note sounding too static

This leap of a third is too modal for the diatonic nature of the melody. In fact, the whole of this melody so far has been on the 'white notes' which makes it sound too modern for the classical style.

24

Vln. *sf*

Vla. *sf*

Vc. *sf*

Vln. *cresc.*

Vla. *cresc.*

Vc. *fp* *p* *cresc.*

Some more independance of parts and simple counterpoint. Notice not all the trio are playing all the time

Parallel fourths! This is the same rhythmic device used earlier.

30

Vln. *sf*

Vla. *sf*

Vc. *sf*

Vln. *sf*

Vla. *sf*

Vc. *sf*

Here we return to the tonic, although it is not yet firmly re-established. The chords are a good contrast to the more contrapuntal previous texture. I couldn't find a way to keep the cello quavers in.

Caesura on chord V sets up for a final return to the tonic

Perfect cadence, although with a seventh in the bass

Rather a strange voicing of this chord (A7), as is missing root

37

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*f*

*ff*

Cadence returning to the tonic. The coda is very much like the opening, except it does not modulate. It is the loudest music heard so far, adding to the sense of arrival.

In my version, this double bar is the end of the exposition, which would probably be repeated. We are firmly back in the tonic key. The opening subject might be heard again as the start of the development.

41

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*f*

*ff*

*ff*

Lots of open strings in these chords